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**Creation**

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**Social Science**

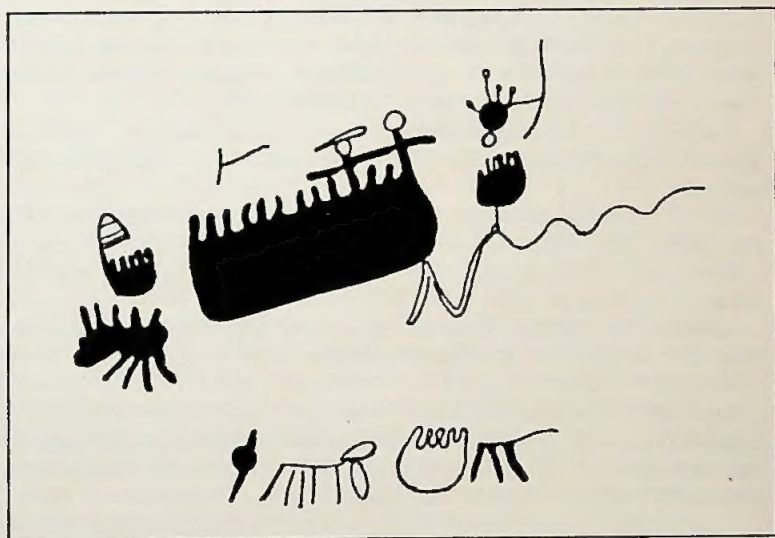
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**and Humanities**

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**QUARTERLY**

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**The Ark Upon a Rock**

# CREATION SOCIAL SCIENCE AND HUMANITIES SOCIETY

The Creation Social Science and Humanities Society (CSSHS) was incorporated in Wichita, Kansas, in 1977. The CSSHS is educational, and will promote and disseminate information on the implications of the Biblical creation model of origins for the social sciences and humanities, with emphasis on the development of these disciplines in accordance with the rapidly emerging and increasingly well established natural scientific models of Biblical creation.

The **Quarterly Journal** is directed toward teachers and students of the social sciences and humanities, especially in institutions of higher learning. The CSSHS may also publish books, monographs, and other writings, and sponsor speakers, seminars, and research projects related to its educational purpose.

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Cover: Indian petroglyphs from Inyo County, California



# EDITORIAL

Dear Readers:

To an intellectual of his day, Jesus once said, "I have spoken to you of earthly things and you do not believe; how then will you believe if I speak of heavenly things?" (John 3:12) The Bible confronts us with the same dilemma. It speaks to us of heavenly things and earthly things. How can we believe in one if we reject the other? The question, of course, cuts both ways. If we cannot *trust* the Bible in regard to the earthly things it reveals, how can we trust what it tells us of heavenly things? Increasingly, the joyous experience of Christian scholars, who persevere on simple faith in the earthly things Scripture teaches, is that these earthly revelations can be trusted. The present issue of the *Quarterly* reports on some of the fruit of persevering scholarly inquiry based on firm conviction in the historical validity of the Biblical record. I am sure that *CSSHQ* readers will find this to be one of the most fascinating issues ever.

Paul D. Ackerman

## LETTERS AND COMMENTS

Dear Editor:

I appreciated Steve Kos' comments in the letters section of the Winter 1984 issue of the *Quarterly*, but I cannot agree that it is necessary to lay evolution alongside of creation in the 2M format in order to recognize that it is "damned nonsense." It is only necessary to lay it alongside of empirical science to recognize that it is nonsense, and it is only necessary to lay it alongside of the Bible to recognize that it is condemned by God and therefore damned.

Why then misrepresent creation, distort science and compromise with evolution, as the 2M approach attempts to do to get creation into public school science classes, instead of attacking and driving evolution *out* of these classes by identifying it as an anti-God, unscientific belief system?

Since a Summary Judgment has now been handed down against 2M legislation in Louisiana as well as Arkansas, it should be evident to all but the most diehard advocates that the 2M approach is not going to fly. Why are we wasting time, effort and money avoiding a real scientific showdown with evolution? The primary obstacle to the exposure of evolution is its claim to be "scientific." That is what we should be attacking and not accommodating, as long as evolution continues to make this claim and remains in science class. Once it is removed to a separate origins course, of course, it could be accommodated *as a religion*, just like creation, in some sort of 2M format.

Sincerely,  
R.G. Elmendorf  
Bairdford, PA 15006

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# The Top That Reeled

*Paul D. Ackerman*

An intriguing mystery began to unravel with some routine research work by the late Australian astronomer George Dodwell. He was examining lists of winter/summer solstice shadow measurements (length of sun's noonday shadow on the longest and shortest day of the year) recorded and left by ancient astronomers from as long ago as 3000 years. The mystery begins with the well known fact that there is something wrong with these measurements. A distinct inaccuracy is apparent in these data that is totally out of character with the well documented meticulousness of the remainder of the ancients' astronomical records and observations. The recorded shadow lengths are right in respect to latitude position, but wrong in respect to axis alignment with the sun. This in spite of the fact that they saw a religious significance in their astronomical calculations, and therefore, took them very seriously. Errors in their work beyond those imposed by the limitations of ancient observing methods are extremely unlikely. Also, the correctness of the latitude measurements give credibility to the accuracy of the measurements. Dodwell thought, "There must be another explanation."

As he pondered the data, he decided to make a graph of the measurements recorded by the ancients and compare them to what they should have been based upon reverse projections from modern calculations of planetary alignments and motions. When he did so he found that the ancient measurements formed a distinct pattern of increasing discrepancy with modern projections as they went further back in time. The data fit a curve that Dodwell was quite familiar with.

Even so, he was puzzled by what lay before him. What did it all mean? The calculations laid on Dodwell's desk untouched for two years while he pondered that question. When their import was finally realized, the impact of the realization led Dodwell on a totally unexpected turn to a deeper commitment to Christianity and the absolute historical trustworthiness of the Bible. These commitments were to occupy his time and energy through the remainder of his life. Dodwell's scientific efforts stimulated by what he became convinced were not erroneous measurements by the ancients were never fully compiled in his lifetime but, fortunately, are now being put together in a book soon to be published.<sup>1</sup> What did Dodwell discover?

## **Additional Mysteries**

### **Eudoxus**

Eudoxus was a well known Greek mathematician, geographer and astronomer who lived from about 400-347 B.C. Among the astronomical observations made by Eudoxus is a careful description of the North Celestial Pole (the point in the sky around which the stars appear to rotate and thus the position

This article is a modified version of a soon-to-be-published book by Dr. Ackerman on scientific evidences for recent creation.

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marking the alignment of the earth's axis). The problem is that on the basis of reverse projections from modern measurements of the earth's axis, orbit, etc. the observations of Eudoxus do not fit the time of 350 B.C. at which they were made but rather a time some 1600 years earlier or about 1900 B.C.

### **Stonehenge**

Stonehenge is an ancient man-made construction consisting of huge stone slabs arranged in circular patterns and situated on the Salisbury Plain in southern England. In ancient times Stonehenge was used for astronomical observations in the context of religious rites and ceremonies. On the basis of archaeological evidence and considerations, Stonehenge was for many years associated with the ancient Druid cult and thus dated at about 350 B.C. Modern astronomical research, however, has upset the simple conclusion of associating Stonehenge with the Druids, and the dating for the monument is now set much earlier — between 1500-1900 B.C. The reason for the early dating is that the astronomical solstice measurements which Stonehenge was built to observe would not — according to reverse projections from current planetary positions — have been possible in 350 B.C. but only at the earlier date.

### **Egyptian Solar Temple of Amen-Ra, Karnak**

The Solar Temple of Amen-Ra, Karnak in Egypt was built during the time of the Pharaohs near or some time after 2000 B.C. It was the site of a most impressive religious ceremony known as the "manifestation of Ra" or sun god. The Egyptian Pharaohs claimed to be divine, and the once-a-year ceremony at Amen-Ra was designed to emphasize the point. At the center of the temple was a darkened sanctuary filled with gold and other magnificently jewelled decorations. Connecting to the outside from the sanctuary was a long narrow hallway. As the ancient summers drew near, the days grew longer and longer. The sun was positioned in the sky a little more northward each day until it reached the most northerly position of its annual progression, the summer solstice and longest day of the year. On that longest day and only on that day, the setting sun was far enough north to shine down the long corridor of Amen-Ra and flood the sanctuary with light. On that glorious day the priests and other important persons would gather along the corridor, while the Pharaoh stood in the darkened inner sanctuary. As the sun sank it shone down the long corridor and Pharaoh was suddenly swallowed up in the blinding brilliance. The sun-god Ra and the god Pharaoh had become one. A most impressive ceremony except for one tiny problem.

According to modern astronomical calculations, during the time of the temple's historical use the sun would not have reached far enough north to shine down the corridor and into the sanctuary. Yet we know from ancient hieroglyphic writings that the sun did indeed shine into the sanctuary. Obviously there is something wrong with our modern astronomical calculations according to which you would have to go back to at least 4000 B.C. for the "manifestation of Ra" ceremony to be possible. Dodwell sought to solve the mysterious discrepancy between historical records and modern astronomy.

### **That Strange Curve of Observations**

Earlier it was pointed out that Dodwell made a graph of the solstice shadow

length observations recorded by the ancients. When he constructed a mathematical curve to fit the observations he made some important discoveries. First, the curve had a point of origin dating at about 2345 B.C. Something dramatic must have occurred at that time. Secondly, the curve determined by Dodwell cross-checked with the proper archaeological dates for Eudoxus, Stonehenge and the Solar Temple of Amen-Ra. Dodwell's astronomical curve gave correct dates for these instances thus tending to validate the calculations. Thirdly, as stated earlier, Dodwell recognized the pattern of the curve. He realized that the path of the curve to a remarkable degree of detail matched the recovery path of a spinning top that is struck from the outside and returns to a new position of spinning equilibrium. The realization stunned Dodwell for it indicated that something had happened to the earth in 2345 B.C. to cause it to tilt from its axis. Following that sudden and dramatic tilt, the earth began to wobble like a spinning top and gradually recover to a new axis tilt. Our modern reverse projections give inaccurate historical dates because they fail to take this fact into account. Most important in all this for Dodwell was the recognition that the 2345 date for the tilting of the earth's axis coincides with the historical date of the flood of Noah based upon study of Biblical chronologies.

### **Asteroid Impact**

The fact of a tilt in the earth's axis around 2345 B.C. is supported by an impressive body of data. What might have caused such a tilt is not certain. Dodwell came to believe that it was caused by the impact of an asteroid in what is now the Pacific Ocean.

The theory of such an impact is difficult to confirm and presents some nasty difficulties. Regarding this idea, Barry Setterfield has remarked to the effect that if such a massive asteroid did in fact hit the earth, "the miracle is not that all of humanity perished in the great flood but that Noah and his family survived." Nevertheless it remains an intriguing possibility and might explain some otherwise puzzling mysteries in the fossil record.

### **The Beresovka Mammoth**

Buried beneath the northern tundras of Siberia and Alaska lie the remains of thousands of frozen animals including the now extinct mammoth. In some cases the carcasses are preserved to such a degree that their flesh is still edible usually by bears and wolves but in a few reported instances by men. Today, these northern tundras are cold and barren wastelands, but we know that in the past the climate was much warmer. Fossil evidence has been found of plants that today grow as far south as Mexico. At one time these tundras were covered with lush vegetation. How so many mammoths and other animals could have been rapidly buried and preserved in cold storage is a mystery, for at the time they were living, the climate was warm. One such perfectly preserved carcass was found near the Beresovka River in Siberia in 1901.<sup>2</sup> Well-preserved plant fragments were found in the mouth and between the teeth of the mammal indicating the suddenness with which it met its death. Inside the mammoth's stomach 24 pounds of excellently preserved vegetation was recovered. The remarkable preserved state of the mammoth indicates that at the time of death there was a cataclysmic occurrence that produced rapid burial of the creature and a sudden and permanent drop in the temperature. Recent studies of the temperature parameters required to account for the state of



preservation of the Beresovka mammoth reveal that "the animal must have frozen to death in mid-summer by being suddenly overcome by an outside temperature below -150° F."<sup>3</sup>

... for the Beresovka mammoth, some violent climatic upheaval is the only explanation for these remains. The animal was peacefully grazing on summer buttercups in late July and within one half hour of ingestion of his last lunch, he was overcome by temperatures in excess of -150° F. ... whatever climatic upheaval caught him, permanently changed the climatic conditions of the tundra.<sup>4</sup>

In an attempt to relate the remarkable tundra fossils to Dodwell's theory of asteroid impact, Carl Wieland of Australia writes as follows:

Even the evolutionists have sought to suggest that impact from outer space has been responsible for extinctions such as that of the dinosaurs. They have even produced theoretical models which predict that if a large object did smash into the ocean, a massive jet of superheated steam would be shot into the upper atmosphere, where it would be super-chilled to form a layer of ice crystals which would block out the sunlight, and produce catastrophic climatic effects.

But this impact idea helps explain other more puzzling features. In order to push the earth's axis into its present position, the asteroid had to be coming from a particular direction. The snap frozen mammoths of Alaska and Siberia are right in the path of the jet of spray which would have been shot high into the atmosphere to supercool below freezing and fall to earth in these places, in addition to freezing effects of sun-blocking mentioned earlier. The North Pole (which, as the world's driest spot, was not formed by snow falling slowly over time) is also in the path of any ice dump from this effect. World cooling would have followed this to produce widespread glaciation which has been melting back since that time.<sup>5</sup>

### Continental Plates, Precipitates and Diatoms

Asteroid impact on a scale large enough to tilt the earth's axis would also result in a good deal of fracturing of the earth's crust. This could account for the recently discovered continental plates which are apparently not existent on Venus and Mars. It might also account for some of the puzzling precipitate deposits since deep crust fracture would result in a lot of molten intrusion from the earth's interior. Such massive heated intrusion into the oceans might well result in rapid deposition of such minerals as limestone as cooling occurred. Massive and virtually pure limestone beds are difficult to explain on the basis of any known process operating today.

### FOOTNOTES

<sup>1</sup> Material for this chapter was obtained from the following sources: A talk entitled, "Astronomical evidence for the flood" presented by Barry Setterfield at the 1983 National Creation Conference in Minneapolis, Mn. (Tapes of this presentation may be obtained from the Bible-Science Association, 2911 E. 42nd St., Minneapolis, Mn. 55406); and two articles published in *Ex Nihilo*, P.O. Box 281, Glen Ellyn, Il. 60137.

Carl Wieland (1983, January). An asteroid tilts the earth. *Ex Nihilo*, pp. 12-14.

(footnotes continued on page 13)

# A Synthetic Interpretation of A North American Indian Flood Account: The Ark Upon a Rock

*Ross S. Marshall*

An ancient rock inscription in California is herein argued to have been left by some early postdiluvian emigrant colonizer from the family of Noah. The message is translated to show the story and the adventure of a family in a large ship that saved mankind and the animals from destruction.

## Introduction to Panel

Archaeological scientists have come to understand that there was greater advancement in learning and maritime activity among ancient peoples than was formerly believed. It is now understood that there were great migrations and colonizations of all the continents during the centuries following the Noachic Flood. The maritime works of the Egyptians, Chinese, and possibly the Sumerians show us that Noah and his sons were fine craftsmen in the art of shipbuilding. Thus in a monogenetic scheme, descendants of Noah were emigrants who colonized and built the empires of Egypt, China, India, and Europe.

But let us now look to some interesting parallel evidence from early America where a very ancient rock inscription was left by some emigrant or surveyor in the desert area of Inyo county, California — one of many major sites of petroglyphs (pictographic writing, or "rock art").

Evidently after traveling many thousands of miles and settling down on the coasts of the New World, these emigrant surveyors (descendants of the Biblical) Noah) eagerly scratched and chiseled the many adventures and stories of their people along with maps<sup>1</sup>, star charts<sup>2</sup>, zodiac signs<sup>3</sup>, and other survey markings, zoomorphic signs, and motifs.

The particular inscription in Inyo County, California<sup>4</sup>, seems to depict a large water-craft, a ripple of water, and a hilltop with some additional characters in the vicinity. This apparently alludes to some ancient flood tradition in which a great ship has come to rest upon a hill or mountain top. Thus sometime between the Flood and the establishment of the first standardized letters and the major ancient cultures, these colonizers were at work inscribing notations on the rocks of America, Africa, and elsewhere. Such mysterious writings upon the rocks of both hemispheres could very well be the most ancient of all writing systems, a lost international system which would antedate the standardizing of alphabets and even the confusion of tongues and dispersal of

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people from Babel.

It is a common understanding among language experts that the first writing systems were indeed pictographic<sup>5</sup> and that all later ones (such as the Egyptian Rebus and the cuniform scripts) had their origin from this root picture language.

The many similarities of style in pictographic writings from such diverse places as Spain, Trans-Jordan, and the Americas make it very difficult to deny the monogenetic hypothesis of racial origins as also seen in Scripture. Accordingly, it was only after the Lord in Heaven had divided and scattered the people that the international or common world language was lost and this is what evidently caused the confusion among the already existing national languages. Perhaps the ancient languages that still remain (such as Egyptian, Sumerian, and early Chinese) could shed light and clarity of translation on these mysterious inscriptions. I shall attempt just this in translating the ancient Inyo county Rock Panel. Such similarities are not just mere coincidences as can be seen by comparison of the grammars of the Mayan and Akkadian peoples<sup>6</sup>; the art of Central America and that of the ancient Near East<sup>7</sup>; the religious beliefs of the Hopi and those of the peoples of East India and China.<sup>8</sup>

It should also be understood at the onset that there have been many attempts to decipher and translate numbers of these rock inscriptions. Many well-known art historians, popularizers, journalists, and others have contributed information toward understanding these mysterious inscriptions. In this paper, however, I have attempted to combine such background knowledge with a strong Biblical basis. Thus I oppose the idea that all Indian Rock Art must be classed as "religious conceptual art" or "art for art's sake" but should be approached instead from the standpoint of studying an ancient "artistic" system of writing. And it goes without saying that we should oppose the idea that such inscriptions can be brushed off as mere "rock doodlings" like some have assumed.<sup>9</sup>

These carvings instead are made up of signs and symbols that have definite meanings and messages of which the panel translated here is merely one example among hundreds of others. Thus I am attempting to give some explanation to the mysterious Indian Rock Writing in the context of early post-Flood migrations to, and explanations of, the New World.

### Introduction to Chart I (Petroglyph)

The photostatic copy of this petroglyph is found on p. 349 in the collected works of Robert Heizer and Martin Baumhoff, *Prehistoric Rock Art of Eastern California and Nevada*<sup>10</sup>.

As indicated earlier, the petroglyph itself was found on a rock in Inyo County, eastern California. I believe it tells the story of a large boat with occupants. The boat was engulfed in a flood or large body of water, only to come to rest upon some mountain peak or hill. See Panel I for a translation of this petroglyph. A Biblical parallel to the rock panel will be found in the following verses of Genesis; 7: 17-20, 24, and 8:2-6, 13, 17, 19-20, New American Standard Version.

### Translation of the Boat Glyph

The first and most impressive symbol of the petroglyph was the large *boat* symbol (7). Please note that this symbol (7) and all other numbers in paren-

theses hereafter do not refer to footnote reference numbers but to particular components of the rock message — as interspersed in the text itself and summarized in the "Sign List Translation" found in the Appendix of this paper. Numbers in the text without parentheses refer to bibliographic references found in the reference list.

The second and most recognizable symbol was the *water* sign (1). The relationship between the water symbol and the boat resting on the mountain or hill reminds one of the Genesis account of Noah's Ark and the Flood.

### **Egyptian Relationship**

Study of an Oxford Text on Egyptian grammar<sup>11</sup> convinces one that symbol (1) was a universal symbol for "water" or "flood", thus the water symbol is not only the Egyptian alphabetic letter "n" but is also a designation for water on almost a universal basis.

### **Symbol Combinations**

Looking again at Panel 1 we see that the water symbol (1) has been attached to the top of what appears to be a mountain (9). I assume that this represents Mount Ararat (Genesis 8:4). Thus by attaching his craft to the top of a mountain, the rock artist conveyed the ideas of Genesis 7:19 and 20. The connecting of the two symbols shows graphically that the waters prevailed above the mountains!

Here we have a good illustration and translation of the glyphs in Panel I and can come to a better understanding of what the writer was saying.

### **Sentence Beginnings and Endings**

I have noticed two signs which are similar but opposite in direction: (6) and (13). Remembering that much ancient writing moves from right to left, I have concluded that symbol (6) implies the "beginning" of the story and (13) signifies the "end". Thus these two glyphs convey the time frame within which the story unfolds. I would equate symbol (6) to Genesis 7:10, *And it came about after seven days . . .* and symbol (13) to Genesis 8: 4-5, *. . . the Ark rested upon the tops of the Mountains of Ararat*. Thus (6) and (13) respectively are the Indian counterpart to the Scriptural words "came" and "rested" — signifying the beginning and the ending of the Ark's journey on the Flood waters.

### **A Time to Rest**

Looking at sections A and B of Panel I, we find that there is a smaller Ark which rides upon the waters. Thus there must be divisions of thought throughout the pictographic text, as we will discuss later. By dividing sections A and B from each other, I have located two different thoughts on the Ark.

First, in section A, Panel I, there is a little symbol (2) that illustrates the Ark is riding or floating on the water. The little round symbol is connected to the Ark by a short line. I conclude that the round sphere illustrated the fact that the Ark was floating — a type of ancient "verb". This would indicate that the connecting line is a type of "transitional sign" between two determinatives. Apparently it was intended to show that the Ark was "floating" instead of resting or touching the mountain peaks. Thus the water sign (1) is connected to the small ark (3) by the sphere and connector (2).

Second, the reason that the smaller boat glyph (3) is not touching the water



in the same manner as the larger one (7) is that the scribe intended to convey the idea that the Ark was "riding" and not just touching or resting. This whole contrast of the boat "riding" but finally "resting" (8) is distinguished by the use of two contrasting graphic elements. Thus there emerges a startling clarity of communication in very simple artistic form!

### **Rainy Days and Rainy Nights (Time Table)**

There is a good possibility that the symbols (4) and (5) could have referred to the forty-day period during which the Ark floated on the waters or it might have referred to the length of time the rains lasted. Symbols (4) and (5) are considered to represent "Days and Nights." In this context, I came across the Indian symbol (20) in LaVan Martineau's book, *The Rocks Begin to Speak*.<sup>12</sup> Symbol (20) means "Empty," "Nothing in it," and "Hollow." It was also incorporated into the Sumerian languages, where it meant "Cave."<sup>13</sup>

Also in LaVan Martineau's same work, p. 16, is the American Indian symbol (22) meaning "Something There." Note the difference (and yet distinctly parallel form) in the Egyptian Symbol (21) which means "Filled" or "Channel Filled with Water."<sup>14</sup>

These similarities and differences between Egyptian and American Indian symbols would support the idea that the Egyptian language was an offshoot from a one world language (Genesis 11: 1, 6, and 7) which broke away and became isolated. The Egyptian alphabetic symbols were then changed and shaped into a more standardized form within that particular culture, separate from but with similarities to Sumerian.

In changing their symbols, the Egyptians found it easier to leave it (21) an open and clear looking sign, perhaps thus saving work. So, we now have one open symbol (20) that stands for "Nothing inside" and two symbols (21 and 22) that mean "Something There" or "Filled with Something."

### **Solar Disc Signs**

Symbol (23a) from p. 125 of James Churchward's *The Sacred Symbols of Mu*<sup>14</sup> is the Indian symbol for "Sun" or the collective symbol of "All the attributes of Deity." Symbols (23-b) and (23-c) give more proof of the same meaning. Thus it may be assumed that the circle symbol translates as "Sun" or "day."

Symbol (24) probably means "The sun has gone down behind the horizon," or "Night time" — Churchward.<sup>15</sup> Thus I believe that symbol (5) shows the darkness filling the emptiness of space — another way of saying "Night." Thus the blackening-in of a symbol apparently meant that Day became filled with Night.

These two signs should also be compared with the Sumerian symbol (20), the Indian symbol (22), and the Egyptian symbol (21) along with the two symbols for the Ark (3) and (7). Here the "Night" symbol is *filled* with darkness and the Ark symbols are *filled* with animals.

### **Night Symbols with Rays?**

There seem to be lines radiating from the "Night" symbol that we have just translated, having dots and empty circles attached. Perhaps symbol (4) means "Day" and (5) "Night" in such a fashion that the open dots could mean two sets of 20 days while the other two means two sets of 20 nights, as we would have

rain for 40 days and 40 nights.

### **The Waters Subside**

Sign (13) is quite likely an ending sign, telling us that the Flood ended and that the waters subsided and the Ark's journey came to an end. We should note as well that sign (11-a) indicates that the water subsided, while signs (7), (8), and (9) mean that the Ark came to rest on the tops of the mountains. Signs (10), (11), and (12) indicate that Noah, Noah's wife, and their family (respectively) were on board the ark, together with the various animals.

Thus the two human figures are the primeval father and his wife. The great number of appendages or small figures (12) support this conclusion likewise — zoomorphic determinatives for animals and people. The joining of hands between the two key figures may be symbolic of their marriage union — meaning "Bound Together."

We also note that one of these figures has some sort of head covering or hat which evidently symbolizes the royal wife — Noah's wife. Such distinctions were evident into Bible times and even down to the present.<sup>9</sup>

### **Sacrifice vs. Dispersal of Animals**

In the left hand corner of the panel are two most interesting figures (14) and (15). My conclusion is that symbols (14) and (14-a) imply the following information which runs closely parallel to the Biblical account: "After opening the canopy and finding that the waters had cleared, Noah opened the 'doorway' to the Ark, freeing all of the animals and all of the occupants (his family)." See Genesis 8:6 and 8:13-19.

The next symbol, (15), may mean one of two things in relation to the Biblical record of the Ark. first, it may mean: "a sacrifice on an altar" or secondly, "a dispersal of animals from the Ark" (see Genesis 8:20 and 8:19).

I believe that the dispersal idea is most likely since it is more direct and more in keeping with the rest of the record in the symbols. The Indian artist was condensing and simplifying, and it would seem that the dispersal of animals would be a more salient point than the post-Flood sacrifices.

In context of the whole story, symbol (14-b) appears to be a "doorway" (in keeping with the dispersal interpretation). This would tie symbols (3), (14), and (15) together as all referring to the Ark and its inhabitants. Since (15), (14), and (3) all have the same general shape, this supports the idea that the author was attempting to standardize the glyph throughout the entire pictographic panel. Coming from the bottom of symbol (15) are 4 rays and this might indicate that the post-flood world was divided into 4 kingdoms — Noah's and each of his three sons.

### **The Use of Black and White**

The black or white effect superimposed upon a glyph may convey some special meaning in relationship to that particular glyph. The "blackness" or "whiteness" is communicated by either leaving the pecked or painted symbol intact or by chiseling out the interior section(s) of the glyph as in (3), (5), (7), (15), and (19). The relation of such chiseling can mean almost anything and must be interpreted in context with the glyph on which it is used.

Two of the most probable usages are that "blackening-in" or chiseling of the interior may mean that it is "containing" something (a kind of contents). In this



same patterning the “whitening-in” or lack of chiseling would mean the glyph is minus the subject content and could very well symbolize “empty”. Thus one ark glyph (3) is dark or chiseled and the other (17) is white. The obvious interpretation of a full ark at the onset and an empty one at the conclusion is very tempting.

On page 17 of *Introduction to the Study of Mayan Hieroglyphs*<sup>16</sup> the author discussed the Mayan god “BAREBONES” (AHPUCH), the Lord of death. A study of the black spots or dark places indicates that the god *contained* death, that he *had* death or *was filled with* death.

Thus black and white may be used as types of:

- (1) adverbs: as in FULL AND EMPTY
- (2) adjectives: as in FILLED AND EMPTIED
- (3) verbs: as in TO FILL AND TO EMPTY
- (4) gerunds: as in THE FILLING OR EMPTYING

In context with all of this, we may return to the boat symbol and note that the black means “being filled with” or “containing something” — in this case, animals.

### **The Planet Symbol Compared with the Boat Symbol**

The glyph signs 19-a and 19-b illustrate this same phenomenon. Thus (19-a) is a symbol for an occupied or populated planet and (19-b) is a vacant planet. Here, as with the boat symbol, the blackening in stands for filling.

### **The Animal (Zoomorphic Figures)**

By observing the petroglyph panel, section (E), one notes two symbols (16) and (18-b) that seem to stand for animals. Apparently (16) stands for the singular (animal) and (18-b) for the plural.

At this point we must then ask what the added appendages signify — (18-a) and the double-stroke marks (18-c). Evidently they carry incorporated meanings that modify the basic glyph or pictogram. These extra lines may signify “multiplication” and could thus refer to the offspring of a parent. This would be the reason for the separation between symbols (18-b) and (18-c). Along this same line of thought, the small double sign has a close affiliation with the basic animal yet has a separate identity of its own. Thus these extra doubled lines may refer to the legs of the offspring rather than the legs of the parent. At this point the reader should compare this simplified American Indian form which is graphic and non-representational with the Egyptian which is representational and has an intricate, detailed form (see comp. 18 and sign #32 following illustration).

It is likewise possible that (18-a) symbolizes the conception of a birth. The birth sign (18-c) is thus connected to the end of the animal, representing the fruitful multiplication of the animals that left the Ark. Thus the sign (18-c) has an affinity to the Egyptian hieroglyphic symbol for “more than one” — the double stroke (see Sign List and Translations — symb. 33 and 34).

### **The Two Arks in Relation to the Animal Signs**

Thus the Indian hieroglyphic sentence below the large Ark (7) — Section E — evidently illustrates the dispersal and multiplication of animals from the Ark of Noah. It tells us that this all happened “after” the Ark came to rest and after the waters subsided because the Ark is empty (17). The animal glyph (16) may

be telling us that each animal left the Ark on its own or with its own family.

### **The Planet or Earth Symbol**

Symbol (19) illustrates a heavenly body, probably the Earth. One reason to accept this idea is that the planet has been inscribed with only one orbiting satellite. Had it been meant to represent some other planet with more than one moon, it might have been drawn as in (28), (29) or (30). The writer is intending to portray a full planet by using the blackening effect that we have already discussed — an admission of the fact that the earth was repopulated with animals and other life after the flood.

A parallel situation can be found in the pictographic writings of the Dakota Indians. Thus the symbol (31) means four black crows. If some planet other than earth had been intended, I believe the writer would have shown four orbits as I suggested in symbol (3).

### **Visual Points of Interest and Division**

There are several distinct divisions in idea and thought in this petroglyph. Thus there are four Arks, one of which is apparently "empty" and the other three "filled." Our picture can accordingly be divided into two thoughts, Section B and Section E. The writer directs our thoughts from "full" to "empty" in reading from right to left, as shown in Chart 2.

There is another division in terms of the Ark first floating on the waters and later coming to rest on the mountain top (1, 2, and 3) versus (7, and 9). Thus section A concerns itself with the waters subsiding and the Ark coming to rest on the mountains. Section D, in which the Ark is full, speaks of the dispersal of animals. Section E, as we have just translated, conveys the ideal of an empty Ark with animals multiplying and filling the earth. Consult Chart 3.

Thus in writing this story of the Ark and its journey, the Indian has led us from the start to the finish — finally to the dispersal of animals (15). Chart 4 illustrates the way the message is read and the path the eye must follow in the process. We note also how the author has repeatedly used the same ideograms to further the accounts. Our thoughts are directed back to the same symbols. This helps, of course, in simplification of the whole pictograph and condenses the story into one convenient portrait or illustration.

These Indians incorporated their own signs into a new style of picture writing that can be compared favorably with that of the Mayans and Aztecs as well. In fact, this system that we have analyzed from California Indians was in some senses a more flexible style of writing than those manifested by their South American relatives. It may now well be a matter of debate for researchers to decide how these linguistic stocks connect and which group was ancestral.

As it stands, we have on permanent record, in a most obscure desert region, a testimony and memorial to the greatest catastrophe which has befallen mankind — the universal Flood of Noah which was accompanied by the salvation of mankind through the Noahic family.

### **Acknowledgements**

Although taking full personal responsibility for the text and its contents, I wish to thank Dr. George Howe for his encouragement in this research, his constructive criticism and his assistance in preparation of this manuscript.



## FOOTNOTES

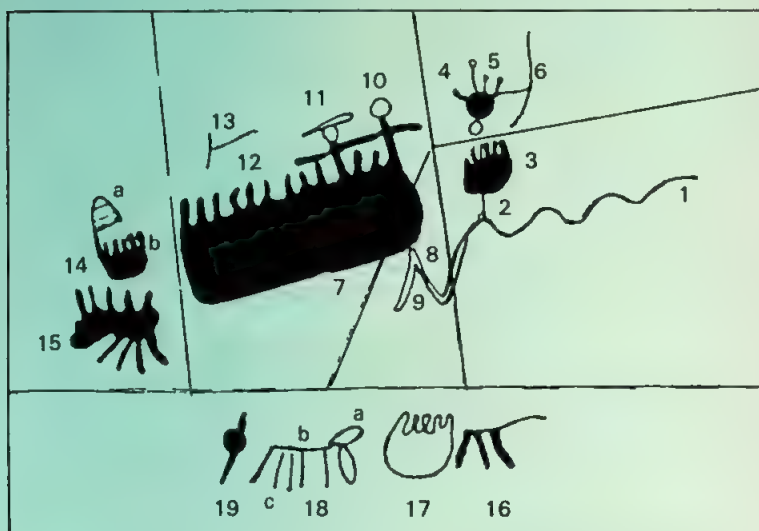
- <sup>1</sup> Stirnemann, Erich. 1956. *Correspondence with Petrified Forest Museum, Holbrook, Arizona*. Unpublished Museum File Papers on Inscription "Newspaper" Rock. Correspondence shows Newspaper Rock to be a map and chart of the Hudson Bay and Hudson River area with Indian camp sites, migration routes, and major settlements. The inscriptions have many examples of Runes.
- <sup>2</sup> Any book on Chumash Rock Art.
- <sup>3</sup> Fell, Barry. 1977. *America B.C.* Quadrangle Books, N.Y. Times Book Co. Translation of rock panel of Zodiac Signs and Constellations.
- <sup>4</sup> Heizer, Robert and Baumhoff, Martin, 1962. *Prehistoric Rock Art of Nevada and Eastern California*. University of Calif. Press, Berkeley, facsimile drawing of Ark panel, p. 349.
- <sup>5</sup> Waddell, L.A. n.d. *Aryan Origin of the Alphabet*. Christian Book Club of America, Hawthorne, CA 90250, p. 55.
- <sup>6</sup> Le Plangeon, Augustus. 1900. *Queen Moo and the Egyptian Sphinx*. reprint 1972, Health Research, P.O. Box 70, Mokelumne Hill, CA 95245.
- <sup>7</sup> Jairazbhoy, R.A. 1974. *Ancient Egyptians and Chinese in America*. G. Prior Assoc., Pub. Ltd. London. pp. 34-43.  
See also Harris, H.M. 1974. *Asiatic Fathers of America*, Vol. 1 and *Chinese Discovery and Colonization of Ancient America*, Vol. 2. Wen Ho Printing Co., Ltd., Taipei, Taiwan, R.O.C. see Vol. 2, pp. 21-30.
- <sup>8</sup> *Ibid.*, Harris, Vol. 1, pp. 36-37.
- <sup>9</sup> Fell, Barry, Robert L. Pyle, and Ida Jane Gallagher. 1983. *Wonderful West Virginia*. See articles on rock inscriptions.
- <sup>10</sup> Heizer, and Martin, op. cit., (see ref. 4 above).
- <sup>11</sup> Gardinar, A.H. 1950. *Egyptian Grammar*. Oxford Press.
- <sup>12</sup> Martineau, LeVan. 1973. *The Rocks Begin to Speak*. K.C. Publications, Box 14883, Las Vegas, Nev. 89114 — Desert Press. p. 46 with Fig. 22, p. 36.
- <sup>13</sup> *Ibid.*, p. 152, chart 6, symbol 4.
- <sup>14</sup> Churchward, James. 1933. *The Sacred Symbols of Mu*. Paperback Lib., N.Y. p. 125.
- <sup>15</sup> *The Lost Continent of Mu*. Paperback Lib., N.Y. pp. 172-3.
- <sup>16</sup> Morley, S.G. 1975. *An Introduction to the Study of Mayan Hieroglyphs*. Dover Publications, N.Y.

(footnotes continued from page 5)

- Barry Setterfield (1983, April). An asteroid tilts the earth? *Ex Nihilo*, pp. 6-8.
- <sup>2</sup> Jody Dillow (1977, June). The catastrophic deep-freeze of the Beresovka Mammoth. *Creation Research Society Quarterly*, Vol. 14, pp. 5-12.
- <sup>3</sup> *Ibid.* p. 5.
- <sup>4</sup> *Ibid.*, p. 12.
- <sup>5</sup> Wieland, An asteroid tilts the earth, p. 13.

# Chart 1 with Translation:

## Indian Rock Art Panel and Translation






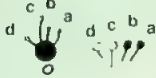







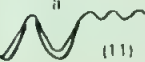


### Translation:











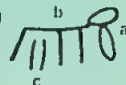




In the beginning (6) the waters (1) rose to the tops of the mountains (2,8,9). The Ark rode the waters (3) for some days and some nights (4,5). As the waters subsided (1,2,8,9), the Ark (7) came to rest (3) on a mountain (9) with Noah (10) and his wife (11) and all his family (12) at the end of the waters/flood (13,1). After the waters subsided and the land had dried up, Noah opened the window and removed the covering (the doorway) (14a) and freed (15) all the animals and the people (12,11,10). As each pair of animals (16) vacated the Ark (17) they (the animals, 18c) multiplied (18a) and populated (filled) the (lands of) the planet (Earth-19).



**Appendix:**  
**Sign List and Translations**

Petroglyph Symbol	Translation	Scripture
(1) 	(1) "WATER," "WATERS." Egyptian letter "N"	Genesis 7 17
(3) 	(3) "A BOAT," "ARK" "Noah's Ark"	7 17
(2a) 	(2a) A "TRANSITION SIGN," has no meaning other than to "connect" the two symbols (2,3). A CONNECTING SYMBOL	—
(2) 	(2) A Verb "RIDING," "FLOATING"	7 18
(4) 	(4) A solar disc, Sun disc, SUN," "DAY " Denotes daytime Also, is collective symbol for all the attributes of the Deity.	7 17a
(4c,d) 	(4c,d) Two sets of "Twenty Days," or "Time Periods"	7 17a
(5) 	(5) A lunar disc, Moon, Means "NIGHT," Denotes that night is filled with darkness	7 4
(5a,b) 	(5a,b) Two sets of twenty Nights	7 4
(6) 	(6) Implies 'Beginning' of story	7 17
(7) 	(7) Sign for Noah's Ark, Main topic, and center of subject of Petroglyph	6 14 6 19
(8) 	(8) A combination of symbols 7 and 9, indicates that Ark "Came to Rest " Note Ark is touching and resting on the mountain top	8 4
(9) 	(9) Symbol for 'MOUNTAIN' (Mt. Ararat)	8 4
(10) 	(1a) Combination symbol (1,9), Means that the "WATERS SUBSIDED"	8 3
(11) 	(1,8,9) A combination symbol incorporating the signs, 1 Water, 8 Top of Mt., and 9 The Mt. (Mt. Ararat)	7 20

# Sign List and Translations

Petroglyph Symbol	Translation	Scripture
(10,11)  (11) (10)	(10,11) Two anthropomorphic figures, assumed to be Noah and his wife	I Pet 3 20  Gen 7 1
(12) 	(12) Thirteen non-representative figures possibly illustrates the "ANIMALS and Noah's FAMILY"	
(13) 	(13) Designates the "END of the JOURNEY" for the Ark, as it came to rest on the mountain top	Gen 8 4
(14) b  a 	(14) a The Ark (Boat) of Noah, b The canopy or window through which Noah observed the waters	Gen 8 6,13
(15)  a b c d	(15) A sign meaning "DISPERSAL" in reference to the dispersal of all the animals and people	Gen 8 16 8 19
(17) 	(17) Noah's Ark, "EMPTY," "NOTHING INSIDE"	Gen 8 16,19
(3,7,14a) 	(3,7,14a) Noah's Ark, "FULL," "OCCUPIED"	Gen 7 1 7
16  18b 	(16) A Zoomorphic Figure, Symbol that means "ANIMAL (Singular)"	Gen 7 2
(18) b  c	(18) A Zoomorphic Figure with added appendages, Means "ANIMAL(S)"	
(18a,c) c  a 	(18) a A sign of plurality, Means more than one, Could also mean "Multiply" Seems to be attached to the rear of the animal, could mean "BIRTH" c A plural sign A dual sign, The Egypt "DUAL" sign for more than one	Gen 8 17
(19) a  b 	(19) An ASTRAL BODY A PLANET "EARTH"	Gen 8 17a



# Sign List and Translations

















Petroglyph Symbol	Translation	Scripture
(20) 	(20) Indian sign "EMPTY," "NOTHING IN IT," and "Hollow" Sumerian sign -- "CAVE"	
(21) 	(21) An Egyptian symbol -- "FILLED," "CHANNEL FILLED w WATER"	
(22) 	(22) An American Indian symbol -- "SOMETHING THERE"	
(23)a b c d 	(23) SOLAR DISC "S SUN DISC's" a (A sun symbol), b (A sun's light rays) c (A sun disc w heat rays) d (Another common Indian sign for the Sun)	Gen 1 14
(24) 	(24) Symbols for "NIGHT," and "SUN GONE DOWN BEHIND THE HORIZON", (Also a symbol for the Moon)	Gen 1 5
(25) 	(25) Blackness The assumed meaning of "FILLING" and or "OCCUPYING"	Gen 1 2b
(26) 	(26) Whiteness. The assumed meaning of "EMPTY," "NOTHING THERE"	
(27) 	(27) Illustration of Earth with Moon orbit	
(28) 	(28) Hypothetical Indian sign with TWO orbits	
(29) 	(29) Hypothetical Indian sign with THREE orbits	
(30) 	(30) Hypothetical Indian sign with FOUR orbits	
(31) 	(31) Ancient Rock Art Drawing of a Bird, Plural Form	
(33) 	(33,34) Egyptian dual sign and Plural Sign	
(34) 		
<div data-bbox="182 1276 337 1373">  <p>16 18a Indian Pictograph For an Animal Simplified Form Graphic-Non Representational</p> </div> <div data-bbox="467 1292 493 1365"> <p>=</p> <p>=</p> </div> <div data-bbox="632 1252 793 1373">  <p>32 Egyptian Hieroglyph for Animal Determinative Representational</p> </div>		

Chart 1

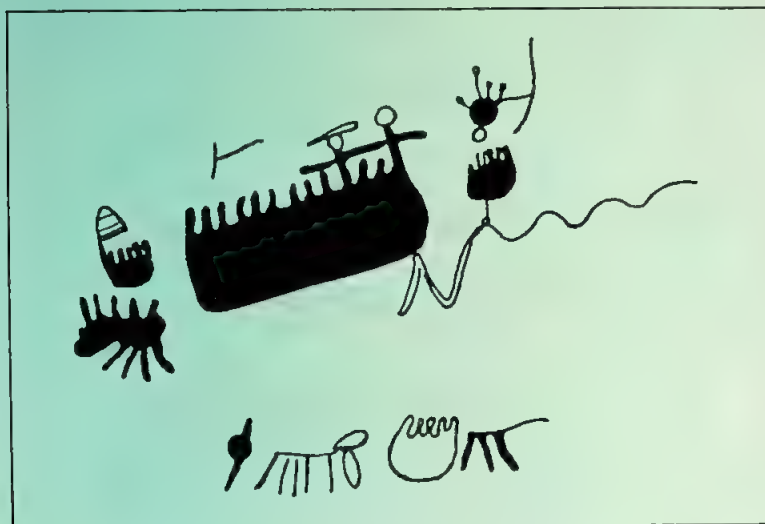
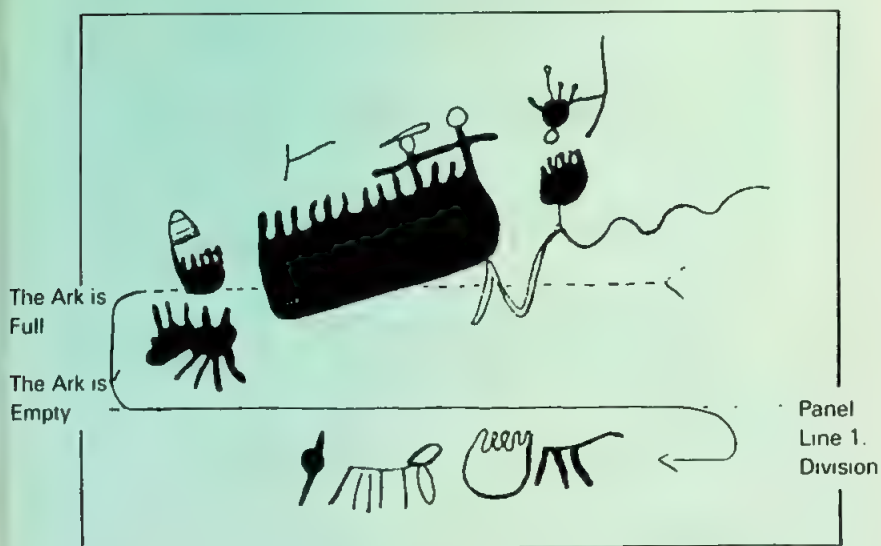


Illustration of Original Panel:

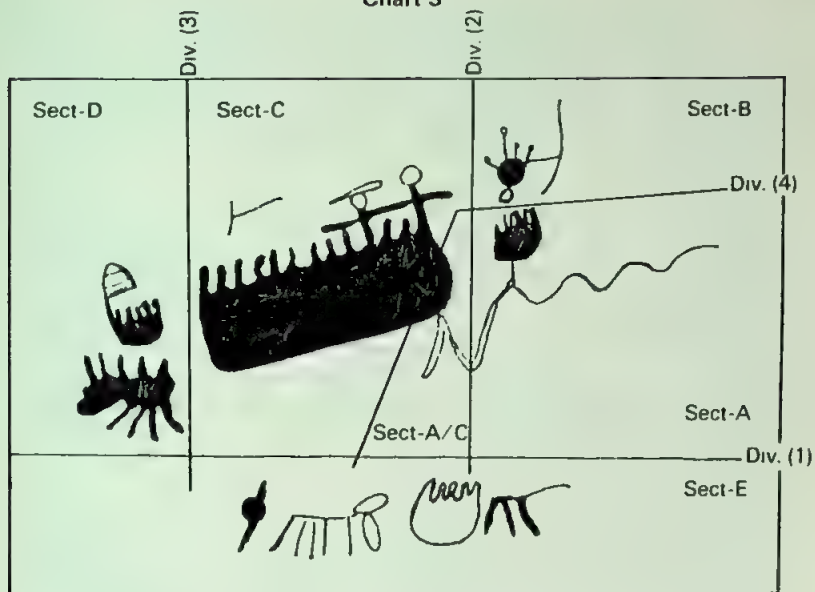
Chart 2



The ancient panel reads like other ancient scripts: from right to left

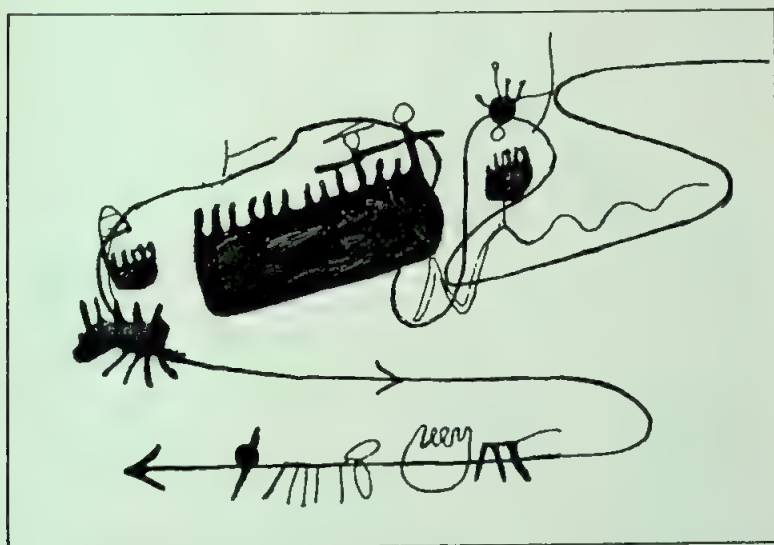


Chart 3



Division lines and panel sections of thought:

Chart 4



Contour continuation line of the reading eye: from right to left.

# Mythology, The Bible and the Postflood Origins of Greek History

*Roy L. Hales*

Greek tradition contains many stories similar to those of the first eleven chapters of the Bible: legends of a "Golden Age", like that of Eden, which ended through the first woman's disobedience; characters resembling Cain and the sons of Lamech from Genesis 4; stories of a great flood and a "Noah." The Greeks also had traditions of mass migrations throughout the eastern Mediterranean shortly after their great flood. These stories have passed down to us through the often conflicting genealogies of the many early Greek states. Such is their similarity to Scripture that these legends must have been rooted in the same events described in Genesis 1 to 11.

## **Biblical Model Resolves Contradictions**

Many apparent contradictions in Greek mythology are resolved through a Biblical interpretation. The classical writers and most mythologists since have assumed they could erect a chronology of these myths merely by adding up the names of the various kings cited by the various kinglists. As a result we find four generations allotted to what many archaeologists now believe is over 2,000 years of Trojan history. Similarly, while most Greek accounts stress a single great flood, at least three flood dates can be compiled from the various genealogies. From a Biblical perspective it seems obvious that the true key to mythic chronology lies not in adding up kinglists, but rather by starting from the event most common to all genealogies: the flood. Ancient Greek traditions of their beginnings easily break into pre-flood, flood and post-flood eras. For the most part these traditions contain striking parallels to the corresponding Biblical era. One area where this is not true is the Greek belief that their nation was occupied from pre-flood times to the present and here, once again, the Scriptural model resolves many discrepancies. For example: an obscure tribe called the Leleges were cited as the original inhabitants of the Greek states Laconia, Boetia, Euboea and Arcarnis.<sup>1</sup> This means that the Leleges lived before the flood, but other myths refer to their creation immediately after the flood.<sup>2</sup> In a similar fashion the southern Greek city of Argos had traditions of seven kings who ruled it before the flood and of its foundation by an immigrant four generations after the flood.<sup>3</sup> Such discrepancies appear to reduce Greek tradition to gibberish, but easily harmonise with a Scriptural model of history: When Greece was colonised after the flood the immigrants brought their own historical notions with them and, in time, these stories were recast in Greek settings. Later generations were faced with a chronological nightmare as they

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attempted to harmonise the many differing accounts, but the key lies in Genesis 1 to 11.

### **The Greek Fall Story**

Both Greek tradition and the Bible mention the fall of the first human couple from paradise. The Greeks believed that men originally lived "like the gods": free from disease, sorrow or work. Then the first woman was made and, together with her husband, entrusted with a jar that was not to be opened. As long as the couple obeyed the "Golden Age" lasted. But the woman's curiosity finally overcame her and she decided to peek inside. As Eve's eating of the forbidden fruit (Genesis 3) resulted in the expulsion of mankind from paradise and the entrance of death to the world, the Greek woman's peek ended the "Golden Age" and allowed all this world's evils to escape out of the jar.<sup>4</sup>

### **The "Ungodly Line" in Greek Tradition**

Various attributes of the Scriptural family of Cain (Genesis 4) appear in Greek myths of the preflood era. The southerly genealogies of Argos and Arcadia seemingly allude to Cain in their accounts of one of mankind's second generation who founded the first city and performed the first sacrifice. The Arcadian account repeats the Biblical theme of this man's evil and his committing murder;<sup>5</sup> the stories from Argos are reminiscent of a Hebrew legend that Cain established the first market.<sup>6</sup> The chief Greek god Zeus appears to be a preflood Biblical character named Lamech. While Genesis 4:19-22 describes the three sons of Lamech as the inventors, respectively, of cattle herding, the lyre and pan pipes (NAS) and forging of bronze and iron implements, these same accomplishments are paralleled by Zeus' sons (the sun god) Apollo, (the messenger god) Hermes and (the blacksmith god) Hepaistos.<sup>7</sup> That the Greeks should elevate the memory of Lamech to such heights is understandable when we consider the immense innovations of his sons (presumably carried out during his majority) and the position implied by the literal translation of Lamech: "powerful"<sup>8</sup>.

### **The Flood**

The flood of Greek tradition was as singular and as shattering an event as that of the Bible. As one account states; "All men were destroyed except for a few who fled to the high mountains of the neighbourhood. It was then that the mountains of Thessaly parted and that all the world outside the Isthmus and the Peloponnesus was overwhelmed."<sup>9</sup> Another ancient author mentions the destruction of all plant life and elsewhere speculates as to whether the lack of rainfall in the arid regions of upper Egypt may have allowed that region to escape.<sup>10</sup>

### **The Greek Noah**

There can be no mistaking the principal Greek flood hero, Deucalion, for anyone other than Noah. Deucalion, like the Scriptural hero, was prewarned of the deluge to come and built an ark into which he escaped with his wife; was washed, in his ark, to the top of a mountain by the flood waters; released a dove to test conditions before landing; upon disembarking performed a sacrifice to the Almighty and was blessed right after this. Such similarities are too striking to ignore; even secular authorities such as Robert Graves admit the common



origin of the Greek and Scriptural tales.<sup>11</sup> Genesis 9:20-27 continues Noah's biography with an anecdote concerning his invention of wine. While there is no corresponding story about Deucalion, Graves states that "Deucalion's claim to the invention has been suppressed by the Greeks in favour of (their wine god) Dionysus".<sup>12</sup> Deucalion's true part in the discovery is revealed by the literal translation of his name: "new wine sailor".<sup>13</sup>

### **Postflood Migrations**

Both the Bible and Greek tradition refer to massive migrations in the first few generations after the flood. Genesis 10 outlines the repopulation of the earth by Noah's descendants. The Greeks believed that the nations of Egypt, Libya and Phoenicia<sup>14</sup> derived their names from immigrants of this period. The effect of these immigrations on the Greek area itself was astronomical. The island of Crete was first occupied,<sup>15</sup> the cities of Athens,<sup>16</sup> Thebes and Argos were founded on the mainland, Asia Minor (modern Turkey), the Aegean islands and most of the Greek states were occupied.

### **Biblical Pattern of Settlement**

The essential pattern of these Greek migration stories assumes many Biblical aspects. As Genesis 10:21-25 indicates, it was in the fourth postflood generation that mankind dispersed to colonise the earth. The family of Yon, usually translated as Javan,<sup>17</sup> is usually associated with the Greek area and the names of three of Yon's sons are significant to this study: Elishah (who is sometimes identified with the Aeolian Greeks), Dodanim (who is sometimes identified with the island of Rhodes) and Tarshish (who is sometimes identified with the city of Tarshish in Asia Minor).<sup>18</sup> The name Yon itself, finds quick parallels in several Greek names of the postflood era: Ion, Io and Ino. Of these three names, Io is the most significant: four generations after the flood the descendants of a mythical lady named Io, from Argos, settled much of the Greek area. Two of Io's descendants stopped on the island of Rhodes, already associated with Biblical Dodanim, prior to their arrival on the Greek mainland and a third colonised that same area of Asia Minor that the patriarch Tarshish is said to have reached.<sup>20</sup> The patriarch Elishah finds a quick agreement in a Greek postflood hero named Aeolis. Their names (ELIS hah & a E o LIS) bear a resemblance which is further strengthened in the name of Aeolis' kingdom, Hellas (h ELLAS) and in the fact that one of Aeolis' sons founded a colony in the southern Greek state of Elis. Aeolis is perhaps the most prominently mentioned of Deucalion's descendants and it seems significant that his sons were to establish kingdoms in areas as far apart as the northern Greek states of Macedonia, Magnesia and Thessaly and the southern states of Corinth and Elis. Such a wide dispersal of descendants, in positions of power, is precisely what we might expect from the patriarch Elishah.

### **Conclusion**

The chronology of the Greek myths is very close to that of the Bible. These stories contain a great many personalities and details unheard of in Scripture, yet of the eight people mentioned in the Biblical ark five (Noah, his wife and the wives of their three sons) presumably had totally different family trees though only that of Noah's father and one family descended from Cain is recorded in Genesis. Greek tradition could contain any number of historically based legends which are not Scriptural. More important, however, is the fact that

when the Greeks talked of a time before their great flood, they referred to a fall from paradise, and they mentioned characters resembling Cain and Lamech's three sons from Genesis 4. The Greek flood legends sometimes come so close to Scripture that they mention things like a dove being sent out from the ark, or the sacrifice Noah made when he disembarked on the top of a mountain. After the flood the Greeks have stories of mass migrations which resemble Genesis 10 even down to the names of some of the participants. Modern scholarship has tended to downplay the fabulous elements of Greek tradition, the stories of Pandora's box and the flood, yet to the ancient Greeks and to those who believe Scripture, they are history.

#### FOOTNOTES

- <sup>1</sup> Connop Thirlwall, *History of Greece* (London: Longman, Brown, Green & Longmans, 1855) vol. I, p. 94.
- <sup>2</sup> Strabo 7.7.1-2.
- <sup>3</sup> Horace Leonard Jones (trans) *The Geography of Strabo* (Cambridge, Mass.: Harvard University Press; London: William Heinemann, MCMLXVII) vol. 2, p. 345 states that the text of Strabo 5.2.4 could be rendered as Danaus "founded" the city of Inachus or else that he "took up his abode" there. Most translators prefer to write he "founded" the city of Inachus (which was Argos) because Strabo 8.6.9 states that "the acropolis of the Argives is said to have been founded by Danaus." For further support of the idea Danaus founded Argos see *Flavius Josephus Against Apion* I.16 & Diodorus Siculus I.28.
- <sup>4</sup> Hesiod, *Work and Days* 42-105; *Theogony* 565-619.
- <sup>5</sup> re Lycaon the "Cain" of Arcadia see Pausanias VIII.1; Apollodorus III.8.1; Thirlwall, p. 65.
- <sup>6</sup> re Phoroneus, the "Cain" of Argos, see Pausanias II.15.4 & II.19.5; Hyginus, *Fabulae* 143, Robert Graves, *The Greek Myths* (Harmondsworth, Middlesex, Penguin Books, 1980) vol. I, pps. 193-4; Apollodorus II.1.1.
- <sup>7</sup> Carl Kerényi, *The Gods of the Greeks* (Harmondsworth, Penguin Books, 1958) pps. 144-50, Graves, vol. I, pps. 63-67.
- <sup>8</sup> *The Companion Bible* (London, Samuel Bagster & Sons, 1970) fn on Genesis 4:18.
- <sup>9</sup> Apollodorus I.7.1-2.
- <sup>10</sup> Diodorus Siculus III.62.10 & I.10.4.
- <sup>11</sup> "The myth of Deucalion's flood . . . has the same origin as the Biblical legend of Noah," Graves, vol. I, p. 141.
- <sup>12</sup> Graves, loc cit.
- <sup>13</sup> *Ibid.*, vol. II, p. 338.
- <sup>14</sup> Apollodorus II.1.4.
- <sup>15</sup> Diodorus Siculus IV.60; V.80.
- <sup>16</sup> Thirlwall, p. 76, mentions a lesser known Greek legend that Athens was founded by an Egyptian immigrant named Cecrops 100 years after the flood. The more usual account is that Cecrops was a native Athenian and Apollodorus III.14.1 represents him as preflood.
- <sup>17</sup> As David Livingston, Director of the Associates for Biblical Research, pointed out to this author: (1) there were no vowels in the early Semitic languages, (2) The J of Jvn is better represented as Y. (3) The "v" of Yvn

(footnotes continued on page 32)

# Huang Ti Chinese Writing and the Postflood Settlement of China

*Roy L. Hales*

Genesis 11: 1-9 indicates that after the great flood and their eventual arrival in their present homeland, the Chinese must have spent some time in Sumeria (the "land of Shinar"). At least one ancient Chinese legend hints that Huang Ti, the fabled "Yellow Emperor", led his people from out of the west, and a primitive people, called the Miao, now living in southwest China, say that they arrived in China before him. The prominence given Huang Ti in ancient genealogies lends added substance to these legends. Ten of the first characters of Chinese writing, the T'ien Kan or "heavenly stems", were supposedly developed during Huang Ti's reign but actually look much like Sumerian script from the Uruk/Jemdet Nasr period. Much of the legend of the Yellow Emperor appears to be rooted in the original Chinese trek out from Sumeria.

## **The Hill and Sea Classics**

Many scholars once believed that the Yellow Emperor led the Chinese to their present homeland: they based their theories on an early Han dynasty (202 BC - 9 AD) text called "Hill and Sea Classics". This book was traditionally regarded as "a curious story", however, and it was not until Chinese scholars came under a western influence that the Shan Hai Ching became popular.<sup>1</sup> This, together with the absence of any hints of a western origin in earlier texts, has now led many scholars to reject the Shan Hai Ching outright. Yet, several factors tend to argue for the historicity of this tradition: (1) we possess only a small fragment of such Chinese literature as existed prior to the Han dynasty. As the Shan Hai Ching purports to convey ancient traditions, this leaves us with little material to test its credibility. Skeptics are probably correct in believing that much of its text is of a late origin, but there also remains the distinct possibility that some of the ideas in the text descend from antiquity; (2) that hints of a western origin should appear in the literature of China — which traditionally despised all things foreign — is peculiar enough to be noteworthy; (3) as was mentioned earlier, the Miao claim to have arrived first in China;<sup>2</sup> (4) Chinese tradition tends to support the claim that the first war of their history occurred when the Yellow Emperor defeated the Miao. From the standpoint of chronology it is of interest to note that in many accounts the Chinese leader did not actually become the Yellow Emperor until after his victory; (5) the Yellow Emperor is ancestor to every Chinese emperor for the next 2,500 years. There are legends of prior rulers, but they are only faintly related to subsequent generations; there were subsequent emperors, but none of them was to claim more than a fraction of the Imperial descendants that Huang Ti evidenced. Every emperor in the immediate period after him and the succeeding Hsia

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(2205-1766 BC) Shang (1766-1112 BC) and Chou (1111-256 BC) dynasties, was descended from Huang Ti (see attached genealogy). He appears as virtual ancestor to the Chinese nation.

### **The T'ien Kan (or "Heavenly Stems")**

Ten of the first characters of Chinese writing, the "heavenly stems" were supposedly developed by one of Huang Ti's ministers. The names and shapes of these characters have been preserved by tradition. Correspondants to the shapes of five of them appear in Chinese neolithic pottery marks (see attached figure). That so few of these characters should be evidenced is understandable, as less than forty pottery mark forms have passed into modern times. Allowing for some slight modifications — the tilt of "I", the reversed position of "Wu", the added dashes to the ends of "Kuei" — the shapes of these characters can be seen to be faithfully preserved. However, as Kiang Kang-hu pointed out in 1935, the names of these characters "are unintelligible in the Chinese language. The same terms are often written in different characters in various places. It appears that they might be words of foreign origin translated into Chinese according to their pronunciation."<sup>3</sup>

### **The T'ien Kan Appear Sumerian**

The actual shapes of the T'ien Kan are much like that of Sumerian script from the Uruk/Jemdet Nasr period (Chart 1). (As the Sumerians gave their script a ninety degree tilt during this period I have added an extra column where the Uruk/Jemdet Nasr symbols can be adjusted for better comparison -Chart 2). With the possible exception of "Hsin," the Chinese characters can easily be explained as deriving from the Sumerian. "Chia" is virtually identical to the Uruk character designated 234. "I" is a more linear rendering of 450. "Ping" is only a more compact expression of 692. "Ting" is L 405. Take the half circle away from 444, and we are looking at "Wu." "Chi" is 864. "Keng" expresses a similar idea to 386, though the Y shape has been taken away from the sides and instead thrust up the center. "Jen" is a simplified 515. "Kuei" is merely that figure designated B 78, with dashes added to the ends. Nine of the ten characters of the T'ien Kan can be explained as being derived from Sumerian script and the neolithic pottery marks actually appear to sit as an intermediate form. This is exactly what should be expected if the T'ien Kan was actually derived from Sumeria.

### **Conclusion**

Many hundreds of years later the Chinese were to exhibit an egocentric pride in their own culture combined with a worship of the reigning emperor and a contempt for all things foreign. This led to an abandonment of traditions of an earlier homeland or else a retelling of such stories in Chinese settings. One might point to the Chinese flood epic which stands alone, in the many world traditions of a great flood, in that their "Noah" conquered the flood waters: Yu, their "Noah" was an emperor and he obtained his victory through the means of magic dirt obtained from heaven. Under such circumstances it is not to be wondered that the later Chinese considered the legend of Huang Ti's western origin a "strange story," but it is remarkable that such a story should survive at all! When we consider that this story finds agreement with Miao tradition and that Huang Ti is virtually the ancestor of the Chinese in ancient

genealogies, this story appears remarkably historical (see Chart 3). The names of those Chinese characters developed in his reign appear to be of foreign derivation and the symbols themselves are like those of Sumeria's Uruk/Jemdet Nasr era. Scripture explains this situation quite simply, all mankind lived in Sumeria after the flood. One can only surmise that the legends of Huang Ti incorporate the memories of the Chinese trek eastward.

### FOOTNOTES



























- <sup>1</sup> Kiang Kang-hu, *T'ai Yu Chui Chi: Chinese Civilisation* (Shanghai: Chung Hwa Book Co., 1935) p. 4.
- <sup>2</sup> See Roy L. Hales, "Archaeology, the Bible and the Postflood Origins of Chinese History," *Creation Social Science and Humanities Quarterly*, Winter 1983 or Hugo Bernatzek, *Akha and Miao* (1970) p. 15.
- <sup>3</sup> Kiang Kang-hu, p. 6.

























### NOTES ON ILLUSTRATION OF FIGURINES

T'ien Kan symbols taken from Chang Kwang-chih. "T'ien Kan: a key to the history of the Shang," David T. Roy and Tsuen-hsuei Tsien (eds), *Ancient China: Studies in Early Civilisation* (Hong Kong: The Chinese University Press, 1978).

Neolithic symbols from Chang Kwang-chih, *The Archaeology of Ancient China* (New Haven & London: Yale University Press, edition of 1977) figures 51 and 129.

Sumerian figures taken from either: (1) Adam Falkenstein, *Archaische Texte Aus Uruk* (Berlin, 1936), these have purely numerical designations like 234, (2) G.A. Barton, *Origin and Development of Babylonian Writing* (Leipzig, 1913) as reproduced in L.A. Wedell, *The Aryan Origin of the Alphabet* (Hawthorne, Cal.; Christian Book Club of America, edition of 1968), this sign is designated B 78. This sign also appears in figure 62 of Hans Jensen, *Sign, Symbol and Script* (London: George Allen & Unwin Ltd, 1970). (3) S. Langdon *Pictographic Inscriptions from Jemdet Nasr* (Oxford University Press, 1928) fig. designated L 405.

CHINA	SUMER
TK 	234 
TK 	450 
	450 
	450 
	235 
	402 
	555 
	555 
	685 
	224 
	407 
	J62 
	

CHINA	SUMER
	684 
	192 
TK 	444 
TK 	J62 
	J61 
	J62 
	264 
	486 
	682 
TK 	515 
	J62 
	J62 






















CHINA	SUMER
	
	666 
	555 
	350 
	
	754 
	753 
	45 
	
	372 
	J62 
	389 

Chart 1



	T'IENT LAN	EARLY CHINA	SUMER	ALLOWING FOR TILT
CHIA			 234	 234
I			 450	 450
PING			 692	 692
TING			 501	 501
WU			 444	 444
CHI			 864	 864
KENG			 386	 386
HSIN			 221	 221
JEN			 515	 515
KUEI			 878	 878

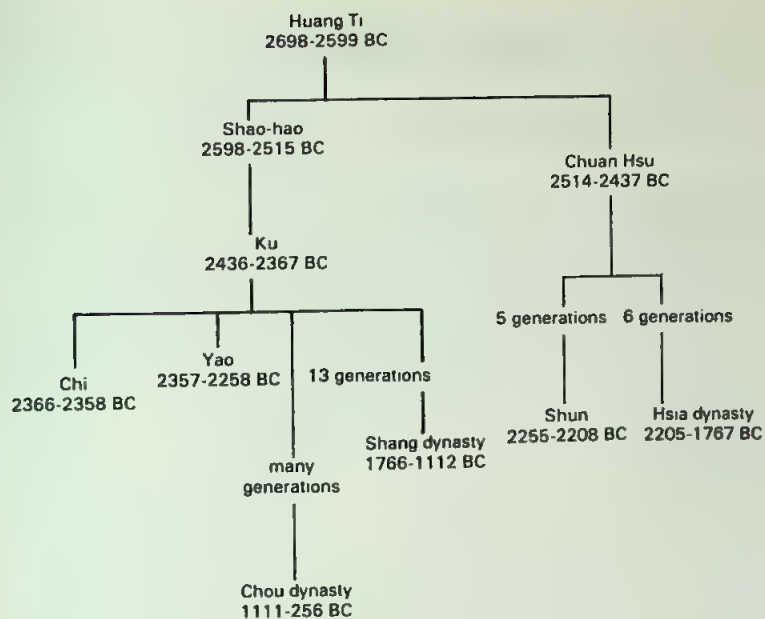


Chart 3

# Book Review

Don Richardson, *Eternity in Their Hearts*, Regal Books, A Division of GL Publications, Ventura, CA 93006, 176 pp., hardcover, \$9.95.

Don Richardson has written the bestsellers *Peace Child* and *Lords of the Earth* and is recognized for his anthropological and linguistic work among the stone-age Sawi people of Irian Java. Richardson has taken his title from Solomon's words, "He has set eternity in their hearts." His use of this reference is entirely appropriate as he reveals a series of incredible examples of how various cultures around the world have contained the concept of a Supreme God. Not only has God left his testimony in the beauty and complexity of the physical universe, but He has left a special testimony of Himself in the very hearts of men. Richardson discusses this evidence in terms of it being a general revelation which God has made of Himself to all men.

The impact of such evidence on the creation-evolution controversy is unmistakable. Evolutionary theory accounts for all things by postulating a simple beginning and the development of complexity, including religion. Consistent with this, the "father" of anthropology, Edward B. Tylor, postulated that the concept of the human soul originated with dream experience, followed by a progression through fetishes to nature gods, polytheism, and only later to the Supreme God concept. Consequently anthropologists have been looking for years among the backward peoples of the earth for evidence to confirm their theory. They believed that a society must first be advanced enough to have developed government by aristocracy before they would create a monotheistic deity to worship. Their searches for this kind of evidence have been in vain. Time after time they have come across contrary evidence, the concept of a Supreme all-powerful God, something they have referred to as the "sky-god" phenomenon. Frequently they have overlooked these elements in a culture, because they were more interested in the exotic and strange. When they found a primitive who displayed a belief in a single all powerful deity, they simply blamed it on the influence of missionaries.

In discussing the concept of general revelation, Richardson uses Abraham's encounter with Melchizedek which follows his appointment by God as the bringer of great blessings. Melchizedek uses the Canaanite term for Yahweh, "El Elyon" in blessing Abraham. Abraham's response is to pay tithes to Melchizedek. Richardson portrays Melchizedek as representative of "general revelation" and Abraham as representative of "special revelation". I believe God's point to Abraham is that regardless of how special his calling was, he is still only a part of God's total revelation to mankind. It is by His providence that God, by general revelation, prepares the world to receive the gospel.

What has been the missionary response to such news? At first some theologians were upset. They feared that this phenomenon threatened the uniqueness of the Bible as God's sole revelation. Some theologians teach their students that such Bible-paralleling beliefs are evil counterfeits. These responses are quite unlike what we see in Scripture by Abraham and Paul.



When missionaries have been influenced by this thinking, and have fought rather than built upon the people's prior understanding, they have often brought confusion and made their evangelizing task more difficult. To be sure, we do not want to borrow pagan elements and try to communicate truth thereby. However, it is quite another thing to recognize a prior revelation that God has made of Himself and to build upon it.

The Apostle Paul furthered the cause of the gospel by making use of an altar dedicated to the "unknown god". An account by Aristotle describes a time when several altars were erected to an "unknown god", ordered by one Epimenides, and one whom Paul referred to as a "prophet" (Acts 17:26). Paul built upon this prior understanding and was able to communicate the gospel.

Not all peoples have been so fortunate, however, in having the opportunity to hear the gospel. Another incredible tale focuses on the Incan ruler Pachacuti who forsook his worship of Inti, the sun god, when he realized how inadequate he was. He decreed that Inti should be considered only as a brother creature. He looked to his people's tradition, resurrecting an almost extinct memory of Viracocha, omnipotent Creator of all things. According to tradition, Viracocha was a god who "created by his word" and who "alone judges, absolves, enables them to combat evil tendencies." Such are advanced concepts not found outside monotheism.

However, Pachacuti erred by restricting knowledge and worship to the ruling classes. Perhaps he had hoped that it would filter down to the poor masses. However, although missionaries could have found this a prime time for work, they didn't come, the conquistadors did, wiping out the ruling class and with it the spiritual enlightenment which they had. The Incas died before receiving the gospel. However, there are a number of pagan tribes who have had their understanding completed by missionaries sent to complete the work God had started.

Present day examples are numerous and exciting. Some estimates are that as many as 90% of folk religions contain references to an ancient practice of monotheism. Repeatedly a god is described who cannot be worshiped with idols, who created all things, and who tells the people to expect "white strangers" to arrive who will tell them about himself. In fact, the god who so reveals himself chooses to wait until the arrival of his messengers is imminent and then to cheerfully acknowledge these emissaries of Yahweh as His messengers. He takes great pains to make this very clear.

An example of such occurrences may be found in the Gedeo people of Ethiopia who believed in a benevolent being called Mangano who created all. When Albert Brant arrived to do mission work he observed that the people were concerned to appease an evil being named Sheit'an. He questioned them and was told that they sacrificed not out of love, but because they did not enjoy "close enough ties with Mangano to allow us to be done with Sheit'an."

A missionary observer watched a strange peace ritual among the Asmat people of New Guinea. As he watched, the traditional enemy tribe arrives. Tribe members throw down their weapons and take unusual positions, husbands stretched out on the ground on their stomachs, wives standing above each with legs apart, then the children begin to crawl across the backs of their fathers, between the legs of their mothers, enjoying a type of "communal birthing" into the newly formed "family" which now includes formerly warring factions. The missionary watches in amazement as the meaning of what they

are doing dawns on him. After securing a better understanding of the language, he was able to use this as an example to explain to them that the sure way to everlasting peace is by a "new birth" into God's family. This tribal peace practice had been impressing on their minds for who knows how long this valid biblical principle.

When missionaries first entered China they were overwhelmed with the task of learning the Chinese writing system which uses 214 radicals combined to form 30,000 to 50,000 ideographs. One particular missionary stopped complaining and began to study the language. He made an amazing discovery. The ideograph for "righteous" is composed of an upper part which means lamb, under which is a second symbol, the first person pronoun I. Uncoded, the hidden message became: I under the lamb am righteous. Concealed within this ideograph was the heart of the gospel he had crossed an ocean to preach. When he pointed this out to the Chinese they were startled. They had never noticed this meaning. When he asked, "Which lamb must we be under to be righteous?" they had no answer. It was with great delight that he shared with them the identity of "the Lamb of God who takes away the sin of the world" (John 1:29).

— Reviewed by Diane Powell

(footnotes continued from page 23)

could just as easily be translated as an "o," "u" or "w." Later Greek writings would differentiate between these letters with vowel points, but there were no vowel points when this passage was written, (4) "Therefore Yavan could just as easily be Yon or even Ion of Greece. The Ionians!"

<sup>18</sup> Josephus, *Antiquities of the Jews* I.iv.1 & C.H. Gordon, "Dodanim" *The Interpreters Dictionary of the Bible* (Nashville & New York: Abingdon Press, 1962) vol. I, p. 861.

<sup>19</sup> Danaus, founder of Argos, & Cadmus, founder of Thebes. See Graves 195,200-204.

<sup>20</sup> Josephus, *Antiquities*, loc cit & Apollodorus III.1.1.

<sup>21</sup> Apollodorus I.9 & Thirlwall, pp. 102-111.



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